

TRANSCENDENTAL CINEMA CYCLE FEATURES FILMS BY OZU, BRESSON, DREYER

The forthcoming week-long film series, "Transcendental Cinema," beginning Thursday, May 4, at The Museum of Modern Art, will focus on three film masters -- Yasujiro Ozu, Robert Bresson, and Carl Dreyer. Paul Schrader, author of the book Transcendental Style in Film, just published by the University of California Press, will introduce the series May 4, at 8:00 p. m., when Dreyer's 1954 film "Ordet" will be shown.

Mr. Schrader contends that "there is a common film style used by various filmmakers in divergent cultures to express the transcendent," which he also calls the Holy, the ineffable, or the invisible. This transcendental style is most fully exemplified by Ozu and Bresson, and to a slightly lesser degree by Dreyer. Starting from three cultural bases (Japanese, French, and Danish, respectively), all three filmmakers transcend personality and culture through the creation of a common style.

Intellectual and formalistic, transcendental style "seeks to maximize the mystery of existence," according to Mr. Schrader. To the transcendental artist, all conventional interpretations of reality used in art-- realism, naturalism, expressionism, psychologism, romanticism, impressionism, rationalism-- are emotional or rational constructs devised by man to explain the transcendent. In a transcendental film style, elements such as plot, acting, camerawork, music, dialog, and editing are non-expressive and static. Transcendental style stylizes reality, transforms it into a ritual, robbing the conventional interpretations of reality of their relevance and power.

There are three stages in a transcendental film, notes Mr. Schrader. First is the presentation of the "everyday," a world without emotion or meaning. Into this stylized world comes an element of disparity, an irrational commitment or passion on the part of a character or group, which leads to action revealing the co-presence of the transcendent and factual. The final stage is marked by a return to the stylization of the everyday, but the

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viewer is now aware of the presence of the transcendent beneath the surfaces of things.

The schedule of the cycle follows:

Thursday, May 4

- 2:00 AN AUTUMN AFTERNOON. 1962. By Yasujiro Ozu. English titles. ca. 120 min.
- 5:30 THE DIARY OF A COUNTRY PRIEST. 1951. By Robert Bresson. English titles. 120 min.
- 8:00 ORDET. 1954. By Carl Dreyer. English titles. 126 min. NOTE: Paul Schrader, author of Transcendental Style in Film, will be present to introduce the series.

Friday, May 5

- 2:00 ORDET (see Thursday, May 4, 8:00)
- 5:30 LATE SPRING. 1949. By Yasujiro Ozu. English titles. 120 min.

Saturday, May 6

- 3:00 A STORY OF FLOATING WEEDS. 1934. By Yasujiro Ozu. Japanese titles, silent film. 89 min.
- 5:30 FLOATING WEEDS. 1959. By Yasujiro Ozu. English titles. 128 min.

Sunday, May 7

- 3:00 THE PASSION OF JOAN OF ARC. 1928. By Carl Dreyer. With Falconetti. English titles, silent film. 85 min.
- 5:30 THE TRIAL OF JOAN OF ARC. 1962. By Robert Bresson. English titles. 65 min.

Monday, May 8

- Noon THE TRIAL OF JOAN OF ARC (see Sunday, May 7, 5:30)
- 5:30 THE PASSION OF JOAN OF ARC (see Sunday, May 7, 3:00)

Tuesday, May 9

- 2:00 THE PASSION OF JOAN OF ARC (see Sunday, May 7, 3:00)
- 5:30 FLOATING WEEDS (see Saturday, May 6, 5:30)

Wednesday, May 10

- 2:00, 5:30 ... THE DIARY OF A COUNTRY PRIEST (see Thursday, May 4, 5:30)

Additional information available from Lillian Gerard, Film Coordinator, and Mark Segal, Assistant, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, New York 10019. Tel: (212) 956-7296.